INDEX

Volume 2, 1968–1969

CODE: (re) Review Essay; (br) Review

ALONSO, Juan: (br) *Strong Wind* by Miguel Angel Asturias, (2) 187–188.

ALTER, Robert: The Demons of History in Dickens' *Tale*, (2) 135–142.

ASALS, Frederick: (br) *The Art of Southern Fiction: A Study of Some Modern Novelists* by Frederick J. Hoffman, (1) 85–87.

ASHMEAD, John, Jr.: (br) *Japan's First Modern Novel: Ukigumo* by Futabatei Shimei, trans. by Marleigh Grayer Ryan, (1) 92–94.

BROMBERT, Victor: Pétrus Borel, Prison Horrors, and the Gothic Tradition, (2) 143–152.

DAHL, Curtis: (br) *Fiction with a Purpose: Major and Minor Nineteenth-Century Novels* by Robert A. Colby, (1) 83–85.

DYSON, A. E.: The Case for Dombey Senior, (2) 123–134.

FEDERMAN, Raymond: (br) *Pour Samuel Beckett* by Ludovic Janvier, (2) 191–192.

FORD, George H.: (br) *Charles Dickens as Serial Novelist* by Archibald C. Coolidge, Jr., (2) 184–185.

FOWLIE, Wallace: A Study of Stendhal's *Armance*, (3) 230–240.

GILBERT, John: (br) *Un Homme qui dort* by Georges Perec, (1) 94–96.

GINDIN, James: (br) *The Reaction Against Experiment in the English Novel, 1950–1960* by Rubin Rabinovitz, (1) 88–90.

HARDY, Barbara: **Towards a Poetics of Fiction:** 3) An Approach through Narrative, (1) 5–14.

HATFIELD, Glenn W.: (br) *Satire and the Novel in Eighteenth-Century England* by Ronald Paulson, (3) 284–286.

HIRSCH, David H.: (br) *The Eternal Adam and the New World Garden* by David W. Noble, (2) 174–176.

HONAN, Park: Realism, Reality, and the Novel (a Symposium), (3) 197–211.

HYNES, Samuel: (br) *Joseph Conrad and the Fiction of Autobiography* by Edward Said, (2) 179–181.

HULME, Hilda M.: *Middlemarch* as Science-Fiction: Notes on Language and Imagery, (1) 36–45.

KOFFLER, Richard: (br) *The Selected Works of Cesar Pavese*, trans. by R. W. Flint, (3) 286–288.

LANGBAUM, Robert: (re) Mailer's New Style, (1) 69–78.

LEVIN, Harry: (br) *The Poetics of Quotation in the Novel* by Herman Meyer, trans. by Theodore and Yetta Ziolkowski, (3) 278–279.

MACKENZIE, Manfred: The Consciousness of "Twin Consciousness": Patrick White's *The Solid Mandala*, (3) 241–254.

MARTIN, Terence: From the Ruins of History: *The Last of the Mohicans*, (3) 221–229.

MCDOWELL, Frederick P.: (br) *Orchestra and Beginners* by Frederic Raphael, (3) 288–290.

MILLER, J. Hillis: (re) Howe on Hardy's Art (*Thomas Hardy* by Irving Howe), (3) 272–277.

MILLS, Nicolaus: American Fiction and the Genre Critics, (2) 112–122.

PAULSON, Ronald: (br) *Henry Fielding the Tentative Realist* by Michael Irwin, (1) 79–80.

PRITCHARD, William H.: (re) Burgess vs. Scholes (*The Novel Now* and *Enderby*, by Anthony Burgess; *The Fabulators*, by Robert Scholes), (2) 164–167.

QUIRINO, Leonard: (br) *A Garden of Earthly Delights* by Joyce Carol Oates, (2) 188–190.

RABAN, Jonathan: (re) The New Philip Roth (*When She Was Good*, and others), (2) 153–163.

RALEIGH, John Henry: Tolstoy and the Ways of History, (1) 55–68.

ROVIT, Earl: (br) *World War I and the American Novel* by Stanley Cooperman; *Writers in Arms: The Literary Impact of the Spanish Civil War* by Frederick R. Benson, (1) 90–91.

SAMMONS, Jeffrey L.: (br) *Die Paiette* by Hubert Fichte, (3) 280–281.

SAMUELS, Charles Thomas: At the Bottom of the *Fount*, (1) 46–54.

SCHOLES, Robert: **Towards a Poetics of Fiction:** 4) An Approach through Genre, (2) 101–111.

SCHOLES, Robert: On Realism and Genre, (3) 269–271.

SEIDLER, Ingo: (br) *The Process of Kafka's* Trial by Adrian Jaffe, (2) 181–183.

SONNENFELD, Albert: (br) *The Opoponax* by Monique Wittig, (2) 185–186.

STOEHR, Taylor: (br) *Dickens the Novelist* by Sylvère Monod, (1) 81–82.

SWANSON, Roy Arthur: (br) *Mariamne* by Pär Lagerkvist, (2) 168–171.

TURNER, Paul: Novels, Ancient and Modern, (1) 15–24.

WEIMAR, Karl S.: (br) *Landscape in Concrete* by Jakov Lind; *Ergo* by Jakov Lind, (2) 171–173.

WEINTRAUB, Stanley: (br) *The Edwardian Turn of Mind* by Samuel Hynes, (3) 282–284.

WESTBROOK, Max: (br) *The Curious Death of the Novel* by Louis Rubin, (2) 177–178.

WIDMER, Kingsley: The Perplexed Myths of Melville: *Billy Budd*, (1) 25–35.

WILLIAMS, Raymond: The Knowable Community in George Eliot's Novels, (3) 255–268.

WRIGHT, Andrew: The Artifice of Failure In *Tristram Shandy*, (3) 212–220.